

## In the ... THE ... BY EMORY B. CALVERT



HELEN McKEILLER & OTTO KRUGER  
"SEVEN CHANCES"  
GEORGE M. COHAN THEATRE

## New Season Witnesses Melodrama, Comedy, Crook Plays and Other Things.

NEW YORK, Aug. 26.—The new season is at last fairly well launched and from now on the managers will be starting out their theatrical arsenals thick and fast.

The Frohman people began their offerings of the season at the Lyceum with the bustling forth in glittering electric lights of a new star, Ann Murdock.

The happy little blond was a bit nervous as a hoydenish English girl in "Please Help Emily," described as "a flirtation in three acts," but this will wear off.

The play is a diverting farce from the pen of Capt. H. H. Harwood, a newcomer in the field of playwriting, and extremely English. It was quite a success in London, a comedy means even more in these war times than usual.

Gladya Cooper was the London star and she had Charles Hawtrey with her. The chief role is a quite out-of-hand little bit of femininity, who sets out to win the heart of a man her cousin is engaged to. She compromises him and does it with such complete success that he is arrested for abduction and takes out a special license to marry her in time for the final curtain.

In the first act Emily is clad in a man's dressing gown and pajamas and in the second has all the opportunities offered by a black satin and coral bathing suit.

Miss Murdock acted somewhat feverishly, as I have said, but was charming nevertheless. Charles Cherry is a magnificent foil to her, giving an appearance of languid nonchalance which at times makes it seem he would die of plain lack of animation. Ferdinand Gottschalk, John Harwood (no relation to the authors) and Maude Milton also do well. Gottschalk is a comic character, much along the same line of his previous impersonations. Harwood is an obtrusively unobtrusive Englishman, servant and Miss Milton a vaguely dissatisfied matron.

"The Silent Witness," a very young actor, does some fine emotional work in "The Silent Witness," a melodramatic treatment of a murder story by Otto Hauerbach, which starts the season at the Longacre theatre.

Mr. Gallagher has the part of a college youth of 17 and cannot be much older than that himself. Despite the strain on our incredulity of parts of Mr. Hauerbach's plot, Mr. Gallagher scores a distinct triumph.

The "silent witness" is a bloodstain. An honest youth is confronted with the accusation by a college classmate that he is the illegitimate son of a thief. This starts a fight which ends in the accused stumbling against the log and dying from the impact.

The boy is arrested for murder, the



ANN MURDOCK  
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LYCEUM THEATRE

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district attorney discovers that he is his own son, and the blood stain finally exonerates the defendant.

Although the story is not over clever, it has its intense moments. When, for instance, the boy's mother and father are brought unexpectedly face to face after many years, a situation which never fails to thrill is brought about. There is true suspense in the interval for the deliberation of the jury, too. Mr. Gallagher takes full advantage of his opportunities. He is effective in the quieter scenes and shows great strength in his passionate outburst of self justification just before the end of the piece.

Will Gregory, Jr., plays the undergraduate villain whose death causes the trouble. David Higgins, Miriam Doyle, Henry Kolker, Emile Polini and De Witt Jennings do creditably.

"Cheating Cheaters."

It is generally agreed there is nothing new under the sun, but one will have to go far afield to find anything in the books like "Cheating Cheaters," the clever conception of Max Martin, which A. H. Woods presented as the first fruits of the new season at the Elmore theatre.

Here is a crook play in which the crooks predominate. In fact, the only character not pursuing the profession of crook is a detective disguised as a crook and thoroughly believed by the audience to be one of a robber band up almost to the time for ringing down the final curtain.

Without being more melodramatic than is necessary, "Cheating Cheaters" has enough shootings, holdups, confidence games, policemen and loot to furnish out a dozen criminal dramas.

We are introduced to a band of clever society thieves, masquerading as the Brockton family. They plot to rob a wealthy family, the Palmers, of a collection of valuable jewels.

"Clever Crook Is Loved."

Enter the inevitable, Ruth Brockton, cleverest of the crook family, is loved by Tom Palmer, who invites her to live with his family while the Brocktons are away.

Suddenly the audience learns that the Palmers themselves are in a crook game, who intend to victimize the Brocktons.

Each band is trying to rob the other, there are armed clashes and robberies gack and forth and finally, like wicked trusts, the two outfits decide to consolidate. They are just arranging the details in a "directors' meeting" when Ruth, who turns out to be "Ferris, the invisible enemy," of crooks, makes a raid and captures them all.

She lets them off free after they have all signed a full confession and then weds the handsome Tom because he had proved a brave man on board a torpedoed vessel when she first met him.

"Seven Chances."

Another clever plot came to town with "Seven Chances," a new three act comedy by Roy Cooper Mergue at the George M. Cohan theatre.

The hero, a confirmed bachelor named Jimmy Shannon, with a group of friends, is seeking for a fortune which will enable him to carry out his

## Betsy and The Flag

Quaker Girl Was First to Make National Banner With Stars and Stripes.

BY MADISON C. PETERS.  
(Copyright 1916 by Madison C. Peters.)

ELIZABETH, or as she was fondly called, Betsy, the seventh daughter of Samuel and Rebecca Grison, of Philadelphia, was born January 1, 1752, the first day under the new Gregorian calendar, so that it was said, "She was born the first day of the month, the first day of the year, the first day of the new style."

Betsy's father was a builder and assisted in the erection of Independence Hall. His house, shop and garden were on Arch street, near Third.

At 21, Betsy married John Ross, son of Abner Ross, assistant rector of Christ Episcopal church, and nephew of George Ross, one of the signers of the Declaration of Independence from Delaware. Betsy Grison was a Quaker, but after her marriage to Ross she attended Christ Episcopal church.

Betsy had learned the trade of upholstery with her husband before their "an off" to be married and they set up business for themselves, first, on Chestnut street, and afterwards moved to the little house on Arch street, in which house the flag was made later on.

In 1775, while guarding military stores on the wharves, her husband was injured from the effects of which he died. Mrs. Ross continued the upholstery business and the manufacture of flags.

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## Roads To Somewhere By Grace Darling

This is the Fifth of a Series by Grace Darling, the Clever Newspaper Writer and Actress, Who Will Be Seen Soon In An Unique and Exciting New Film Play, "BEATRICE FAIRFAX."

THE one road that all of us most desire to travel is the road that leads to happiness. Yet many women miss the way.

A good many get started on it and we think that they have a round trip ticket, but before we know it they've got shut off of the main line on some sidetrack of Misfortune, or they have stumbled off at some wayside station that is marked Trouble.

People often wonder why women, as a sex, are far less cheerful and happy than men. I think the reason is that women have not learned how to travel as men travel, even along the road to happiness. A man travels light, with the fewest number of essential things possible.

A woman takes along so many bags and bundles that she hampers herself at every step. A man never bothers about any troubles except his own. If a woman hasn't any troubles of her own she goes out and loads herself down with those of the community. That's why women never have a good time.

Men are pathfinders along the road to happiness. Follow them. Observe that every man as his first move towards being happy in life gets himself something to do. He picks out some occupation that fills in his time and that affords him some absorbing interest, and that brings him in enough money to secure him independence.

The First Secret.

In that you will find the first secret of how to be happy. If you have some work in which you are intensely interested you never get up yawning, wondering how you are going to pass the day. You are never bored. You are always alert and alive, and that is the keenest bliss in the world.

If you have something that keeps you busy you are not forced to depend on other people for your pleasure, and this keeps you from having to live on your emotions. It also prevents you from pining with melancholy if some particular man doesn't notice you, or you fail to get married. You never hear of a man dying of a broken heart if he is busy, or considering his life a failure because he is an old bachelor.

Therefore find an occupation in which you can throw yourself, body and soul, as a first aid to happiness. Then cultivate simplicity. Here, again, you can imitate men. A man can find pleasure in a single little thing, but a woman has to have the universe before she can begin to enjoy herself.

Make up your mind to like what you have, and then you'll have what you like. All pleasure is simply a point of view. If you can't have a limousine, you can take a trolley ride. If you can't go to Newport, you can have a grand day at the nearest beach. If you can't feast on lobster, sandwiches are satisfying.

You may not believe it, but it's the truth that there's more happiness in little things than big. Many an eight-dollar-a-week sales girl who has to work all day and sit up Saturday night making her two-dollar-a-week dress to wear to a Sunday picnic has more beaux, more admiration and more fun than ninety-nine of the millionaires who have trunks full of clothes, and who live in marble tombs of palaces, where it's as lonesome as the grave.

Happiness doesn't consist in what we've got. It depends on the spirit we bring towards life.

Some of the Mistakes.

There's lots of queer things that happen along the road to happiness, girls, one is that the people that we back to win almost never do. We see a young couple get married, and they have a gorgeous wedding, and go to live in a palace, and have everything to make life soft and easy, and we say, "they've got a straight road to happiness. They can't miss the way." But they haven't. The first thing we know we see them floundering in the morass of misunderstanding, and trouble, and divorce.

And we see a poor young couple, without a penny to bless themselves

highest ambition, the thing you want to do most? Chance for a big story?

In five minutes the answer came from far away Los Angeles:

"I've always wanted to know what would happen if I throw a plate of eggs into an electric fan—Charlie Chaplin."

MODERN AND ANCIENT LINKED

"But the modern story is joined to ancient events. I have elaborated the use of the switchback to flash parallel



Photo by Campbell Studios, 535 Fifth Ave.

## A Portrait Study of the Attractive Miss Grace Darling.

with get married, and we'll say "they are headed straight for misery," and the next time we notice them they are walking in the sun on the road to happiness.

And we see people who pinch and pinch are miserable every pleasure. They say, "we can't stop to be happy to-day, but to-morrow we are going to indulge ourselves in everything we have wanted all our lives, and just leaf along the road to happiness." But to-morrow

never comes, and they never find the road to happiness.

And this is the strangest thing of all, that those who hunt for the road to happiness never find it. It's only those who forget themselves, and who spend their time, and their thoughts and energy in trying to help others find it, that wake up suddenly some day, and find that they are travelling the broad high road themselves.

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An expedition to search for ethnological specimens in Alaska has been endowed by John Wamaker, of Philadelphia.

The approaching era of individual responsibility tempered with the mobility of brotherly understanding between men. The work of research to give authority to the scenes was carried on, it is announced, by a corps of experts over a period of the last three years. One big moment in the production is the crucifixion of Christ.

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## TROUBADOURS POPULAR



THE Hawaiian Troubadours have made a decided hit at the Crawford theater all this week and manager E. F. Maxwell has arranged to have them remain over Sunday for three more performances, this time at the Texas Grand.

## NEWS NOTES from MOVIELAND

BY DAISY DEAN

D. W. GRIFFITH'S "Intolerance," super movie now under way, which bids fair to eclipse all other pictures ever produced, advances an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals, according to advance reports, that the same force, Intolerance, which created crisis in world affairs in the beginning is at work today.

"In 'Intolerance,' the principal scene," Griffith says, "I have used more people than ever were seen in any production. The picture tells a modern story of striking local color, which depicts the suffering and adventures of a young couple to be happy in this country, the whirlpool of social reform. The effort to thwart the law of individual destiny is the force which brings the young lovers and others into a sequence of events which engulf them."

CHARLIE CHAPLIN'S GREATEST YEARNING

A great deal has been written about Charlie Chaplin's ambition. The dramatic writers have it that he wants to play Hamlet, that he yearns to star in the serious heavy drama of the country, that he is seeking for a fortune which will enable him to carry out his

all time. Chaplin's New York press agent wired him this:

"What is your greatest wish, your

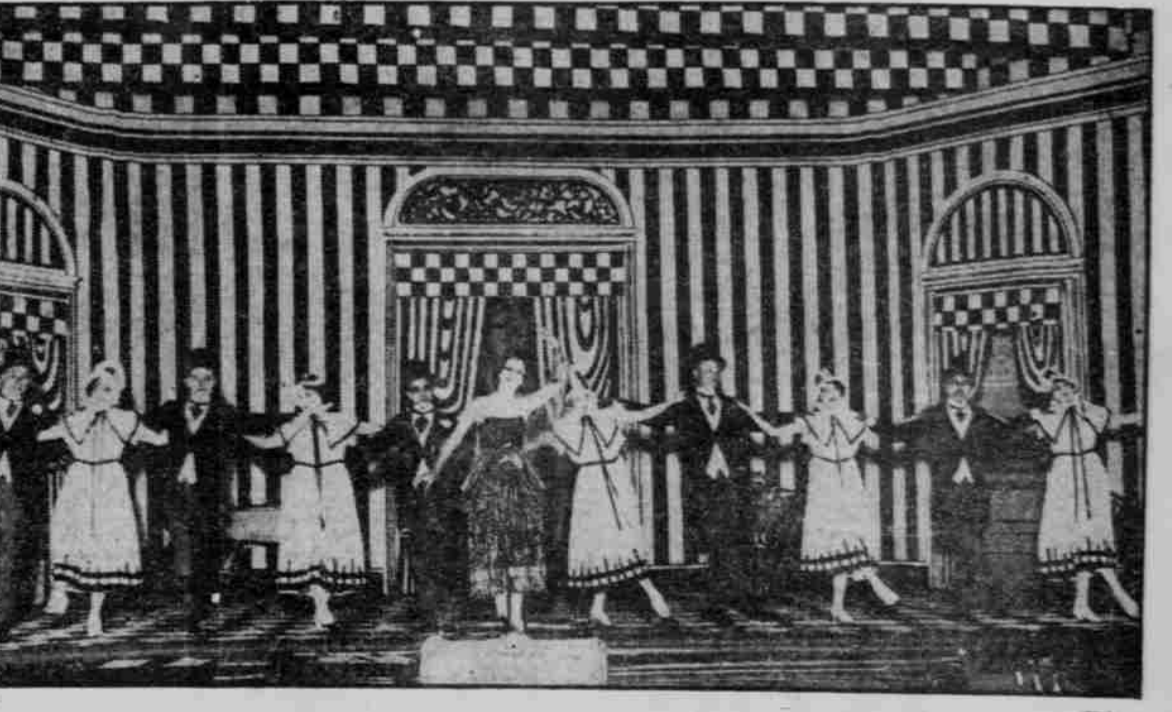
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The question is now to be settled for

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## MUSICAL COMEDY, CRAWFORD



IF Ziegfeld's Follies were to be condensed into an hour and fifteen minutes instead of three hours, and if its participants were to be reduced from one hundred to a quarter that number, it would be hard to tell the difference between that famous show and "A Night in a New York Roof Garden," which will be the attraction at the Crawford for the four days starting tomorrow afternoon, according to manager E. F. Maxwell.

The tariff here is about one-eighth that usually charged for the Ziegfeld show. Jimmie Rodgers was the first to con-

ceive the idea of converting the "revue" form of entertainment to theaters, charging less than two dollars for the right to sit down. Winesap declared that a permeation of shows like that would be a boon to the industry. How well Rodgers has succeeded is borne out by the declaration that "A Night in a New York Roof Garden" is probably the most sought after attraction in the better grade of vaudeville houses, because of its box office patency.

In "A Night in a New York Roof Garden" songs, scenes, numbers, effects and girls follow one another with rapidity. "So fast is the pace that the eye and ear are as constantly and even more agreeably employed than when

witnessing a three ring circus with two elevated stages." Mr. Maxwell declares, Manager Maxwell declares that "this attraction is in reality a dollar and a half show, which by reason of its shorter duration, admitting of three performances daily, is enabled to exhibit at the lower price. Twenty-five persons are employed. An augmented orchestra will be in attendance, as the company carries several of its own musicians. In addition to Rodgers, Jean Tynes, a handsome young prima donna; Elmer Frotty, a minstrel star of note; Ernie Burnett, the well known song writer; the Aha Comedy Four and others are with the company.

On Thursday the company will be seen in a new and different bill.